marble, of a sea-green colour, mixed with large waves or clouds of white or pale green, the same with that which the ancients called *Agustum* and *Tiberium marmor*.

Cornlloide marble; of this there are numerous varieties, and in great abundance in almost all countries; in this country we have principally two in use, one grayish black, the other jet black. The first is found in many parts of Derbyshire, and the corals it contains are of the porous kind, and of the most elegant species in the world; they are lodged in it at all angles and in all directions, and are in general about one inch and a half long and three-quarters of an inch broad; they are composed of longitudinal plates, very fine and thin, and of a snow-white, ranged in distinct orders, and finely interspersed at small distances with their transverse plates, the whole internal part of the coral being thus divided into a sort of square cells. This net-like division runs through about three-fourths of the body, but the top has only the longitudinal plates without the transverse ones. It is a very beautiful substance, and abounds in Derbyshire and Wales.

The other species is an equally beautiful compact substance; fine, even texture, very hard, of a deep jet black, and capable of a very high polish. It is elegantly variegated with species similar to the above, but smaller, and of a less elegant texture; and among these has usually a great number of sea shells, both turburated and bivalve, the corals and shells being of a pure snow-white.

There is another marble common to Derbyshire, Dorsetshire, Sussex, and many other parts of England, of a green colour, and thick set with marine shells, and is what the pillars of many of our cathedrals are made of. We have in England vast quarries of marble abounding with marine shells.

The varieties of marble in England are numerous and exceedingly diversified, and many of them perfectly adapted for all the purposes of architecture. The green marble of Anglesea is much like the *verde antico;* its colours are greenish black, leek green, and sometimes dull purple, irregularly blended with white limestone, the green shades being owing to the presence of magnesia; it is an elegant marble, but apt to be incrusted by small cracks, and has a variable polish.

Derbyshire abounds with several fine varieties of marble, particularly such as is composed of concrete masses of marine shells and petrifactions; excellent black marble is found at Ashford, Matlock, and Monsaldah. In North Devon, marble is still more abundant and diversified; there are varieties of black and white from Bridestow, South Tawton, Drewsteignton. Some of the Chudley, Staverton, and Berry pomeroy marbles have a black ground, with large veins of calcareous spar traversing it in all directions. The variegated marbles are generally reddish, brownish, and grayish, variously veined with white and yellow, and the colours are often intimately blended; the Plymouth marble is principally of two sorts, one ash colour shaded with black veins, the other blackish gray and white, shaded in concentric spots interspersed with irregular red spots.

The cliffs near Marychurch, says Polwhele, exhibit marble not only of great extent, but of superior beauty to any other in Devonshire, being for the most part either of a dove-coloured ground with reddish purple and yellow veins, or of a black ground mottled with purplish globules. In a valley below the cliff, about 400 yards wide, there are loose unconnected rocks of this marble, owing their situation probably to the falling down of the ground into the sea; for there are very large rocks even on the beach. The huge fragments of rock scattered over the valley, by which we easily descend to the sea, give it a grotesque appearance, and have been whimsically called a petrified congregation; and the pleasantry of this fancy has been heightened by a rock, supposed to be about forty tons, in a very erect position, which has been ludicrously enough entitled "the Parson."

The Petworth marble was formerly most employed; it is a fossil concrete of marine and fresh-water shells, some of which are filled with spar, and add greatly to the beauty of the stone. The slender round pillars of the Abbey Church in Westminster, and of the Temple Church, are of this sort of marble: so likewise are those of the Cathedral Church at Salisbury.

France is very rich in marbles. The Romans availed themselves of this stone in their monuments at Nimes, Aix, Arles, Orange, Vienne, &c. During the middle ages the quarries were abandoned, and recourse was had to Spain, Italy, and the East. In the internal decorations of the Louvre and the Tuilleries, Louis XIV. availed himself of French marbles. They were little used after his time up to the present century; latterly, abundance of every variety and colour has been found, and suited to all purposes except statuary. The marble of St. Beax, on the banks of the Garonne, is the best marble used in French sculpture, and this is a very indifferent one, being dirty white, and rapidly decaying on exposure to the atmosphere.*

The variety called *marbre de Languedoc*, or *de Sainte Baume*, is of a fiery red, with white and gray stones formed of madrepores. The eight columns which adorn the triumphal arch in the Carousel at Paris are of this marble, which was formerly only employed for the decoration of royal palaces. The neighbourhood of Narbonne furnishes several valuable marbles, among others a shell marble of an intensely black colour, with white belemnites, and a purple marble with yellow spots, &c.

One of the most esteemed varieties of French marble is that called *griotte;* its colour is a deep brown, with blood-red oval spots, produced by shells. Some of the ornaments of the triumphal arch of the Carousel are made of griotte, and it is extensively used in decorating public monuments and splendid furniture. Madraporic marble is common in the department of Jemappes. The beautiful bridge of Namours is constructed of an elegant marble termed *Chateau London*, of a very pale yellow, containing small, unconspicuous shells and white translucid veins.

The *Rovigio* marble, found at Padua, is used for architectural purposes. The *occhio di pavone* is formed of concrete masses of shells which form large orbicular spots, red, white, and blueish. According to Da Costa, the peacock's eye is of a bright cucumber colour, with spots and veins of milk-white spar; many of the spots, forming circles about the size of a sixpence, are filled with a red ground. *Pietra stellaria*, much employed in Italy, is entirely composed of star madrepores, converted into a grayish and white substance. Baron Bord in his "Sicilian Mineralogy," describes upwards of a hundred varieties; the most valuable of these is that denominated Sicilian jasper by English stone-cutters; it is red with large stripes like ribbons, white, red, and sometimes green, which here and there revolve, forming petty acute angles.

Spain abounds with marbles of every variety. A mountain entirely composed of beautiful marbles exists at the distance of three leagues from San Felipe, and the Tagus takes its course through hills of marble, which also constitute its bed. The abundance of this material led to its extensive use even so far back as the time of the Romans; and the monuments of antiquity, those of the middle ages and of modern times, are profusely decorated with indigenous marbles. The vault of the beautiful theatre of Toledo is supported by 350 marble columns. The mosque of Cordova, erected by Caliph Abdoulrahmin III., is ornamented with 1,200 columns, most of which are of Spanish marble. Among the ruins of ancient Merida, built 28 years B.C., fragments of the most beautiful marbles are still discovered. The church of the Escurial, the principal churches in Madrid, the palace, &c., are all decorated with the most beautiful marbles.

The milk-white marble of Cordova is adapted for sculpture. One of the most celebrated marbles is the *broccatello:* its chief colour is claret red, variegated with numerous small spots and points of isabell-yellow, yellowish gray, and a translucent white.

The marbles of Germany are very numerous. Carinthia possesses the most beautiful of all shell-marbles, viz. that of Bleyberg, called *fire marble*, or *opalescent lumachella*. It abounds with the opalescent fragments of a species of nautilus, here and there disseminated in its mass, reflecting tints of red, green, and blue, of considerable intensity; it seldom exists in layers.

The statuary marble of the ancients was principally Parian marble, so called from its coming from the island of Paros in the Grecian Archipelago, although it is well ascertained that several other islands, as Neupos, Tenos, &c., in that sea, afford similar marble. Carrara marble was also used by the ancients, and is the choice material of modern sculptors. To fit a marble for statuary, it should be highly crystalline, and yet with a fine grain; it should be perfectly white, entirely free from flaws and from foreign minerals, and should be very compact. The American Washington and New Milford marble answers very well to these qualities.

Statuary marble is exceedingly durable when favoured by climate or association, although far from being a hard stone. Hence, says Patrin, it is sought for, for the construction of the most sumptuous edifices, and of monuments which are intended to be at once magnificent and durable. Marble is one of the least destructible materials; of this we have a proof in those precious statues, which are the eternal monument of the genius of the artists of ancient Greece. They have supported the injuries of twenty centuries, while the scythe of Time has been made harmless by the brilliant polish of their surface.

H. G. Montague.

* The principal deposits of marble now wrought are those of Hick and Low Pyrenees the High Garonne, the Arriége, the Aude, the Herault, the Vosges, and the Straits of Calais. M. Géruzet of Bagneres de Begorre (High Pyrenees) sent the most beautiful and varied marbles last year. The marbles of Aspan, the stalactite marbles, and the campanarante marbles were those most admired. M. Géruzet has set up on the Adour a marble work which has 150 saws constantly at work, besides ten rough saws for cutting out the blocks, seven lathes, one circular saw, a straight moulding frame, four machines for making flat slabs, and one machine which makes twelve rosettes at one time; he has obtained all the prizes usually awarded and the Legion of Honour. A saw mill has been set up at Perpignan, by M. Fraisse. At Mayenne, Mr. Henry, of Laval, has a factory where 230 blades are at work on black and veined marbles. Messrs. Landeau, Noyers, and Co., of Sable (Sarthe), work black and vein marbles by machinery of their own construction. The quantity of marble imported into France is 6,000 tons, valued at 70,000*l.*, and coming principally from Tuscany, being white statuary marble, and from Belgium, being a madreporic gray and white marble, known as St. Anne's marble, and used for furniture, slabs in coffee-houses, &c. The value of French marble exported is 6,000*l.*

The value of building material wrought in France annually is estimated approximately at 2,400,000*l.*; of this amount 1,600,000*l.* or 2,000,000*l.* is the regular produce of quarries in constant work. These quarries are 18,000 in number, employing 70,000 men. The value of slate quarried annually is estimated at 80,000*l.*

EPISCOPAL CHAPEL AT WRINGTON.

An Episcopal chapel has lately been erected at an expense of about 1,000*l.* at Redhill, in the parish of Wrington, Somerset; Mr. Wilson, of Bath, was the architect. It is built in the early English style, whose prominent features are simple, elegant, and light, and whose decorative members being comparatively few, admit of its more general adoption for small churches, where the funds necessary for their erection are limited. For the amount expended, we have a quiet, unostentatious beauty in the arrangement of the interior of this building that could scarcely be expected. It receives light from graceful lancet windows, three of which, with stained glass, give a pleasing effect to the chancel. The roof is of wood, opened to the ridge-piece, and for its plain construction is particularly ornamental. At the entrance, on a platform of two steps, is an ably chiselled font of stone of appropriate character; and over the doorway is a tablet which records that "This chapel was erected in the year 1844. It contains 315 sittings, and in consequence of a grant of 80*l.* from the Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels, and of a grant of 90*l.* from the Bath and Wells Diocesan Church Building Association, 250 of that number are hereby declared to be free and unappropriated for ever." There is, with the exception of the corbel-heads without the porch, so much good taste displayed in the uniformity and completeness of this unassuming structure, that we regretted to find what is called a "handsome" stove placed in the centre of the aisle, with a black flue rising vertically to some height, and then running horizontally to make its escape through one of the windows, which has been disfigured for that purpose. We think, also,—but this is a subject which we must touch upon with the greatest diffidence—that had the chancel, which is paved with imitative encaustic tiles, been elevated one step, in point of practical utility alone it would have been better, from imparting a greater distinctness and dignity to the clergyman; and as from the communion table he proclaims the holy Commandments of God, they would not

To learn how to use OCR and PDF Compression go to ThePaperlessOffice.org